

## THE DYING CONCERT SEASON; MUIR, NOT BERLIN; NOTES AND THINGS

### Why Doesn't Philadelphia Support Recitals? — A Municipal Mystery—Opera and Concert of the Coming Week

PADEREWSKI'S recital last Wednesday was the last but one of Mr. Ellis' season in Philadelphia, and, so far as general announcements go, the last afternoon recital we shall have. Such an absurd situation, after the successes of many artists here, calls for some consideration.

Obviously the first thing to be said is that financial success, and nothing but financial success, counts in Philadelphia. The reporter of music for the EVENING LEDGER has, in two years, met with no other considerations in regard to concert-giving in this city. In New York a vast number of concerts are financial failures, but are successful, and artists go on, year after year, establishing themselves in New York for repute in the provinces. The same is true of Boston, and, in part, of Chicago. So far as we know, it is true of no other city, although, to be sure, a singer who proposed to draw a crowd in Gallipolis might find it advantageous to get good notices in Cleveland.

So that, apart from local and some minor artists, our recital season must be limited to those artists who are assured of "houses." We have been told that Ferruccio Busoni, on the occasion of a visit here some years ago, played to half the capacity, or less, of Witherspoon Hall because Mr. Busoni is not of the type of artist who, by genius or eccentricity, is largely advertised. But if even his astonishing merits claim so few of our suffrages, what can be said of others? We remain in a vicious circle of John McCormack, Mme. Schumann-Heink, Kreisler and Paderewski. Last year we had, to be sure, Mme. Homer and Gluck; this year we had Farrar and Melba. But the extension of our pleasures is very, very limited. We question very seriously whether the concert field is sufficiently exploited here. We have a suspicion that Elman and Zimbalist and Amato and some other great names would draw heavily. But we should not undertake to guarantee a success to Mme. Julia Culp, unquestionably the greatest lieder singer now in America, nor for Leo Ornstein, nor for Mme. Leginska, nor for Pablo Casals—the list is endless.

Does Philadelphia care? There seems to be no way of finding out, unless more adventures like that of Mr. Ellis are made. The musician finds himself compelled to travel 90 miles to hear certain concerts, and finds many dull days which could profitably be spent at the Academy or elsewhere. Even the presence of great artists with the orchestra does not lead to overwhelming desire for their presence alone.

As for the artists' disrespect for Philadelphia opinion. The writer is ashamed to tell the reason. It is not wholesome to feel too unnecessary.

The editor makes regretful acknowledgment of an error in his brief words on Irving Berlin and ragtime of last week. It was assumed (with a reservation for faulty memory) that Mr. Berlin wrote "Waiting For the Robert E. Lee." A correspondent writes that Lewis Muir was the composer, and that Mr. Muir died last week in New York. But why the same correspondent should feel that the memory of Mr. Muir was "insulted" by grouping his name with Mr. Berlin's, the editor cannot make out. The languorous, sensuous appeal of the song is not precisely in Mr. Berlin's ecstatic vein. It is, none the less, in ragtime's best manner, and Mr. Berlin is chief exponent of that glory.

An interesting note from a New York musical paper: "The unfortunate illness of Mme. Zarska has kept 'Lohengrin' out of the Metropolitan's repertoire." We had an idea that we heard it here two weeks ago. Can it be that the Metropolitan is spoofing us? Or—blessed thought—can it be that, after all, Mme. Rappold wasn't quite right for the New York performance? G. V. S.

Verdi's "Ballo in Maschera" will be presented next Tuesday evening at the Metropolitan Opera House by a cast which includes Caruso, Amato, Mme. Melanle Kurt and Mme. Duchene. Rother, De Seguro and Edith Mason fill the minor roles.

In arranging the present season of the Philadelphia Orchestra, the Board of Directors of the association have felt it wise to abandon the symphony concerts on such holidays as Christmas Day and Good Friday, the former out of deference to the popular feeling that Christmas is primarily a "home day," the latter out of respect for the religious con-

victions of the people. For this reason there will be no concerts by the Philadelphia Orchestra on Friday afternoon and Saturday evening next. They will be resumed, however, the following week, when Nicholas Dauty, the Philadelphia tenor, will be the soloist.

At the next concert of the Boston Symphony Orchestra in the Academy of Music, Monday evening, January 3, Ernest Schelling's Symphonic Variations will be played, with Mr. Schelling as pianist. These will have their first public performance in Boston the preceding Friday and Saturday. The work is Mr. Schelling's most ambitious undertaking, and he has written the Variations particularly with a view of their performance by the Boston Symphony Orchestra. The piano is an integral part of the work and the various leading instruments of the orchestra are employed much as soloists. Those who have heard the Variations in private say that Mr. Schelling has written a work of great attraction.

Kreisler's first appearance in recital in Philadelphia will take place in the Academy of Music Saturday afternoon, January 3. The most important work on his program will be Schumann's Fantasia for violin in C major, op. 131. This work Mr. Kreisler, during the last eight years, after much study and thought, has entirely rewritten, correcting the faults which, despite its remarkable melodic beauty, has relegated the work for many years to the musical limbo. Mr. Kreisler has played this with much success in Chicago, New York and Boston.

The pupils of the Settlement Music School will give their monthly concert on Sunday afternoon, December 19, at 3:30, at the College Settlement, 433 Christian street. The public is cordially invited.

The Hahn Quartet has been engaged by the Socialist Literary Society for the Sunday afternoon meetings at the Broad Street Theatre. Program Sunday, December 13: Quartet, Borodine, Trio, Russian airs, Glinka.

A program appropriate to the holiday season has been prepared by the Choral Union of Philadelphia, Anna McDonough director, for its first concert of the season at Witherspoon Hall Wednesday evening, December 23. The mixed chorus will be heard in a number of old-time Christmas carols and glees, including "Boat's Head Carol," "Wassail Song," "Rejoice, Ye Christian Brethren" and "A Christmas Madrigal," while separate selections will be given by choruses of male and female voices. May Ebbrey Hotz, soprano; Plotz Vizla, baritone; Dorothy Johnstone Baseler, harpist, will be the soloists.

The Philadelphia Operatic Society is working on the preparation for its second performance this season on January 27 at the Academy of Music, when a double bill will be presented consisting of Leoncavallo's grand opera "Pagliacci" and the "Dances of the Pyrenees" by Celeste D. Hecksher to which Albert W. Newman has arranged a dance pantomime.

#### MUSICAL

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MARSHALL MONTGOMERY  
at Keith's next week.

Rehearsals are being held every Monday and Wednesday at the Parkway Building under the direction of Wassall Leps, and there are a few more vacancies in the male section of the chorus. Mr. Otto H. Kahn, president of the Metropolitan Opera Company, of New York, was recently elected an honorary member of the society and has expressed himself in sympathy with its objects.

### Movie Man-About-Town

In order that the hundreds of Stanley Theatre patrons who will journey downtown on the night of December 21 to witness and participate in the festivities about the City Hall incident to the ushering out of the old year and welcoming in of the new may be afforded opportunity for added and varied entertainment, ar-

rangements have been perfected for the presentation of a special performance at this playhouse. The program to be presented will be a selected one made up of drama, comedy and current event numbers, and the performance will commence at 12:15 a. m. on New Year's morn and continue for upward of an hour. Beginning thus just as the tumult and the shouting dies, and when relief is sought from the jostling crowds, no more pleasing or fitting manner of starting in the new-born year could be chosen.

Pauline Frederick is now open to comparison with Mme. Nazimova and Mrs. Pat Campbell, since she is playing Bella Donna, one of the same roles the other two famous actresses have attempted. The patrons of the Locust Theatre will have an opportunity on Monday and Tuesday next week to judge of her interpretation.

There once was a Lemon in the Garden of Love and Richard Carle for several theatrical seasons plucked it successfully, so successfully that it became a photograph and if the patrons of the Alhambra Theatre attend on Tuesday evening they can witness his efforts at plucking.

There is much discussion about the relative merits of the Farnum brothers, William and Dustin, but it is safe to say that one need not ask for anything better than Dustin's work in "The Gentleman From Indiana." Those who attend the Alhambra Theatre on the last three days of the week will see Mr. Farnum at his best.

Theda Bara, "the Vampire of the Movies," has gotten a large following quite as much through her clever acting as on her reputation and she has seldom been seen to better advantage than in "The Galley Slave," which the Girard Avenue Theatre is showing next Monday.

The Globe Theatre, in West Philadelphia, is now installing a lovely organ which is sure to add to the pleasure of the entertainments at this playhouse.

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Continued from preceding page

## THE MOVIE NUT!

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MARIE'S  
FATHER  
STRENUOUSLY  
OBJECTS.



AS HIS RIVAL  
IS OSTRACIZED  
FULLER NOW  
DECIDES TO  
VISIT MARIE  
AND DECLARE  
HIS AFFECTION.

